

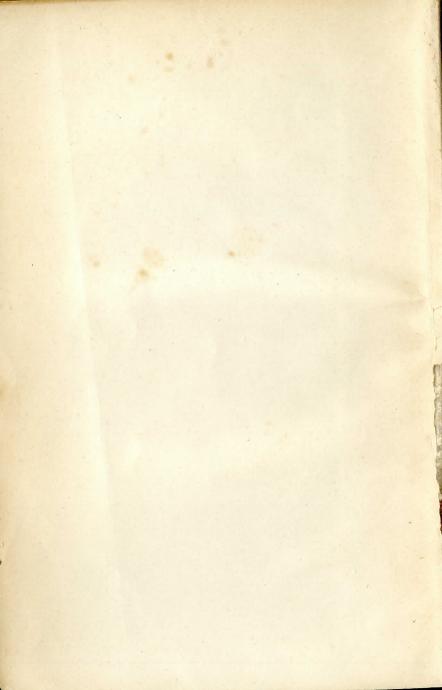






Evelyn Mothema "The Eastle" Tress york

Mother Seraphine Leonard cmae from a wealthy Southern family. She entered the Church and, later, the Ursulines after attending the Ursuline Academy in St. Louis. She was the first Superior of the newly formed Community of St. Teresa in 1881 and the authoress of this book and a number of plays for children's and high school students' slasses.



Covelyn Mc Henne "The Cartle Frew Rochelle. 17 7.



Archbishop's Kouse, 452 Madison Abenue, Pew Pork.

July 3rt 1895

Ru. dear moster Geraphine,

I am glad to

learn Mad you are brepanny a seen Catholic Reader

On the selections which

you offer are all taken from

American authors of the gentler sex,

and as the serbrach are accom
famed with brographical etherhese,

I trust your work will accomplish

the twofold Essett of supplying good

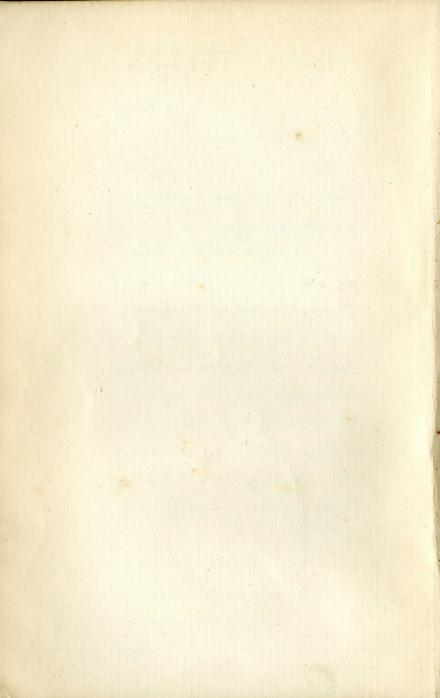
Ecading matter, and at the same

time making better known a

large aumber of distinguished

I am. Ru. dear Motier, Very fackfully Yourn. M. A.Corrigan

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IMMORTELLES

- OF -

CATHOLIC COLUMBIAN LITERATURE

COMPILED FROM THE WORKS OF

AMERICAN CATHOLIC WOMEN WRITERS

BY THE

URSULINES OF NEW YORK

ILLUSTRATED

CHICAGO—NEW YORK: D. H. McBRIDE & COMPANY 1897. COPYRIGHT, 1896,
BY
D. H. McBRIDE & COMPANY.

College of New Rochelle



Unsuline Coll. PS 591 C3 I4

PREFACE.

Though the title of this work is "Immortelles" of Literature, it is no less intended as a distinctively "Supplementary Reader" to be used in schools in any grade, as the selections are typical and topical, showing the versatility of our women writers of this century.

We are desirous of putting before the young public what brain-workers we have, and what we hope for in the future.

We have not graded, nor classified, nor analyzed, but leave to the coming generation the pleasant occupation of doing so. They may bind into nosegays, arorange in vases for the decoration of home, or form boutonnieres of our "Immortelles," by choosing the best according to the best standards, not only from the selections here given, but from other works of these writers who have so generously cooperated by their contributions, and whom we take occasion to thank for their prompt and cordial assistance in this work of love for the writers and future readers.

6

In placing before the American public this exhibit, we have done so only after having asked and obtained the blessing and approval of his Grace, our loved Archbishop, attested by his kind letter herein.

The Ursulines,

New York City.

1896.

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INTRODUCTION.

"To the nineteenth century alone belongs the authorship of American Catholic women. It has scarcely more than reached its golden jubilee, yet, while England points to many, America enshrines in her heart of hearts the names of a host who blend their sweet voices to the grand cantata of Columbian Catholic literature.

"No meed of earthly glory shall fill the aspirations of the true Catholic woman writer. No crown of laurel or of pine shall satisfy the brow created for the amaranth of eternity. Her face is set toward the white city of the Heavenly Jerusalem; her pen is illumined with the splendor that streameth from its gates of pearl; her highest ambition is to write her name in the book of life, beside the names of those whom her genius has ennobled, whom her gifts have drawn closer to God, whom her works have established in the perfection of She may not be crowned after death as one of Fame's immortals; her memory and her writings may not long survive her own day and generation; but having done what she could in her time (and with it instructed many unto justice), she shall be crowned by the Lord God in His everlasting Kingdom as one of those blessed toilers

"'Whose works shall last,
Whose name shall shine as stars on high,
When deep in the dust of a ruined past
The labors of selfish souls shall lie.'"
—From the Home Journal and News, Yonkers, N. Y.

From these timely words of the Home Journal the inspiration came to collect the "Immortelles" and place them at the feet of our Holy Mother, the Church, as a fin-de-siecle offering, with the hope that the people of the next century may emulate those of this and weave a yet brighter crown.

In our collection no attempt has been made to classify, for, like one rushing into a garden filled with varied and beautiful flowers, exotics, field-flowers or cultured blooms of hot-house growth, or what you will, is entranced, not knowing which to choose, and seizes and appropriates indiscriminately, so have we simply culled and thrown together as they appeared to our eyes desirable, leaving the arrangement to other times and other hands, so anxious are we that the readers of to-day shall see the richness of our dear Mother's garden and know the loved flowers that have bloomed ere the dawn of another century.

Thus, dear readers, you see we challenge no criticism for our collection. We ask only that you will observe its evidence of fertility and versatility in our Catholic literature yet in its springtime. Each full-blown blossom can bear the microscope of art, each bud is willing to receive its meed.

M. Seraphine,
O. St. U.